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ABSTRACT

College programs in the arts are described, and an essay on the role of the arts in liberal education is presented. In the essay, "Windows and Doors," Thomas K. Hearn, Jr. suggests that imagination is the primary agent of the educational process and is basic to moral development and moral thought. He argues that the arts have an important role, beyond their aesthetic contribution, for both the individual and society. Three aspects of common opinion that lead to the undervaluation of the significance of the arts are considered. A description of the close relationship between music and liberal arts at Oberlin College is followed by information on Skidmore College's emphasis on the arts. Attention is also directed to: the theatre program at the University of Wisconsin-Madison, the role of music in education at Ithaca College, and distribution requirements and degree programs in the arts at Birmingham-Southern College. An additional 10 college programs are described including: a program for arts management at Adelphi University, a center for the performing arts at Boise State University, core courses in the fine arts at Brooklyn College of the City University of New York, and the College of Fine Arts at Drake University. An annotated bibliography of eight publications on the arts is included. (SW)

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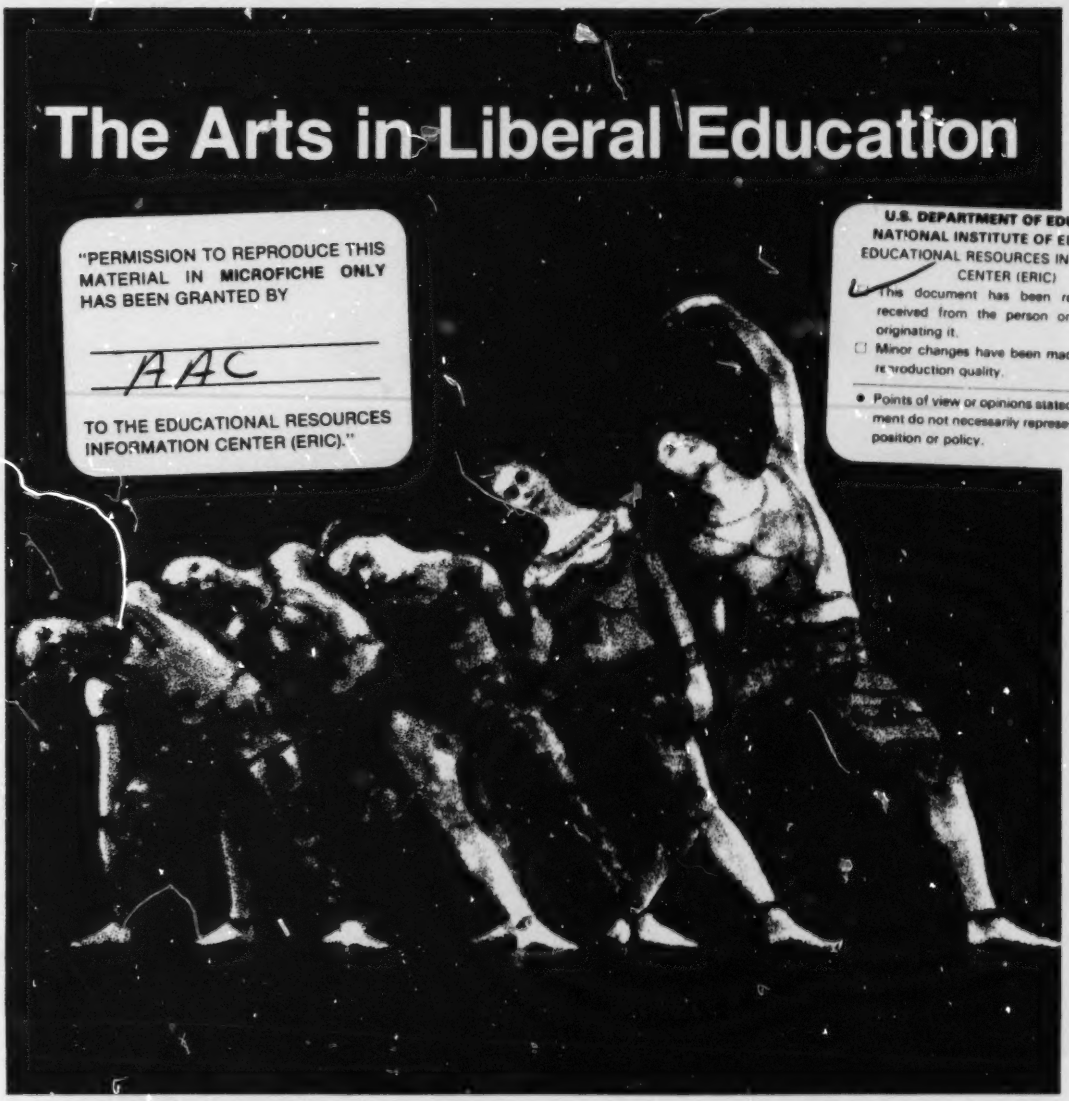

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FOR LIBERAL EDUCATION

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The Role of the Arts in Liberal Education

Imagination is the primary agent of the educational process . . . . and is basic to moral development and moral thought, declares Thomas K. Hearn, Jr. in this issue's introductory essay. He argues that the arts have an important role, beyond their aesthetic contribution, for both the individual and society.

The campus activities described in this issue also recognize the importance of the arts for all students. Some stress the role of the arts in liberal education, while others focus on ensuring that arts majors receive the breadth and depth of knowledge of the liberal arts and sciences disciplines. Many emphasize the value and importance of the arts in the campus ethos and in the institutions' cocurricular and extracurricular goals.

Windows and Doors

by Thomas K. Hearn, Jr., President
Wake Forest University

In these remarks I want to explore three aspects of common opinion--public and academic—which leads us to undervalue the significance of the arts in education and in society. These attitudes, as I will briefly explain, thus harm not only the arts but larger societal concerns as well.

I

Common opinion is that the aesthetic is an esoteric and unusual aspect of human life, extraordinary and uncommon, with appeal only to persons of unusual taste or talent, a province for the few and not for the many. That is perhaps the most significant—and most damaging—conception we confront.

The association of art with the highbrow is all but axiomatic, but I contend the arts are formed from ordinary human stuff.

The aesthetic impulse is fundamental to human nature and pervasive in human life. Nothing that human beings do is without an aesthetic dimension. Virtually every choice we make as consumers has aesthetic relevance. Human cultures, universally, produce art as certainly as they produce thought and language. We are aesthetic animals.[1]

Nor are the bases of this impulse to be sought in some bizarre region of human nature. What the arts do is to explore the limits and potential of basic and ordinary human abilities and activities.[2] The arts explore limits, push us to the edge of human potential, to the boundaries of human awareness.

[1]Thomas K. Hearn, Jr., "A Philosophy for the Arts." *ACUCAA Bulletin*, Supplement, No. 83, April, 1981.

[2]Thomas K. Hearn, Jr., "The Arts and the American Consciousness," *Proceedings of the 54th Annual Meeting, National Association of Schools of Music, Number 67, April 1979, pp. 39-56.*

Where there is genius, new forms are created which restructure the way we perceive our world. Art transforms the ordinary, but its origins are in the most commonplace human abilities and activities.

II

The second basic tenet of common opinion is that the sole purpose of the arts is entertainment. Hence, the arts play no significant role in human development or education. Some strange people prefer serious music to television, some few (who are really on the fringe) prefer a visit to the museum over a football game. But these activities—tv, football, the arts—are all qualitatively the same, the only difference being the variable tastes humans have for entertainment.

The basis for this conception of the arts as mere entertainment is virtually as old as reflective thought in the West. It rests on the bifurcation of human nature into reason and emotion, the cognitive and the affective. All the important elements of human development are associated with the rational and the cognitive. A natural hierarchy is posited: reason to rule emotion. The arts, in this scheme, get classified with the emotions, the affective. The only role for the affective is entertainment, play.

The dualistic conception of human nature leads us to undervalue and underestimate the imagination. Dreams, daydreams, fantasy, story, and song all bear witness to the fact that the imagination is something basic in the human breast. Let me, in contrast with dualism, say that the imagination is the primary agent of the educational process. It is the imagination which first opens the child's world to discovery and learning. The stimulation of the imagination is the first step to learning, and the continued exercise of the imagination is the ultimate objective of the educational process.

Much education at basic levels involves a mastery of subject matter and skills where creativity has no rightful place. The discipline and the subject matter are what they are, and learners must respect and adhere to those norms. This is true in introducing all of the three Rs. Yet we are left with a central educational problem. How do we move beyond the level where the discipline dictates to the pupil to that more significant domain where the pupil becomes the master, where the discipline is a tool to be used in novel ways?

It is through the agency of the imagination that we are able to transcend the limits of our individual lives so that we may achieve a genuinely human life. We are born one person, at one time and place, but the imagination makes it possible for each of us vicariously to live and participate in the greater experience of all mankind. The workings of the imagination are basic to moral development and moral thought.

The arts also are basic to human development and to education. Perhaps this is made most clear in the realization that learning, discovery and development must explore the human reality, must deal with the complexities, perplexities, ambiguities and possibilities of human experience. The human world is not merely the actual one we inhabit. It is a world which the imaginations of artists over many centuries have multiplied many fold. Artists create those worlds, and expand thereby the domain of the human. My concern here is education. The full human reality cannot be revealed to us except through the arts, and we must be educated in that realm of the imagination to be fully human. Emily Dickinson said,

> I dwell in possibility
> A fairer house than pose—
> More numerous of windows
> Superior for doors.[3]

Those windows and doors of the possible *constitute* a world in which the artist is creator, guide and tutor; but that larger world *is* the human place of habitation.

There is no fixed or final limit between the actual and the possible, the real and the thinkable, the given and the achievable. All human progress depends upon transversing and transgressing those limits. The arts are basic to that fundamental human endeavor.

III

Common public opinion also has it that the aesthetic domain has no special or political consequences. It is self-contained, without value—beyond mere entertainment—and without import for other areas of concern in the public world. Hence, we are asked how resources for the arts can be justified in the presence of so many pressing social problems, the assumption being that the arts have nothing to do with the general social welfare.

The arts have political significance, as any reading of the history of culture as well as current affairs clearly shows. Edward Rothstein observed in an essay on music and freedom, "... there was never a tyranny that did not take music very seriously, that did not insist that music expresses meanings and that those meanings have effects on society."[4] It is generally recognized, I believe, that art is a medium through which the basic ideas, ideals and movements of a culture are expressed and explored. Art is thus a primary agent by which a culture achieves self-understanding.

The arts are specifically relevant to what is perhaps the most serious social and intellectual challenge we confront in the years ahead: the need to develop technological social systems which are humane and subservient to human values. I am the friend, not the foe, of technology and its applications. It is only through technological advance that many of our most pressing problems can be solved. We persist, however, in naïve and simplistic views of technology. We have regarded it as a mere tool, an implement to do with as we choose. We are beginning to understand that technological systems contain values which transform society in its image. We introduce the automobile to aid in human transport, but the automobile transforms society to *its* requirements. We introduce television to give us better information, for example, regarding the political process; what happens is that the political process is altered to meet the needs of television.

[3] *Final Harvest: Emily Dickinson's Poems*. (Boston, 1961), p. 166.

[4] "Musical Freedom and Why Dictators Fear It," Edward Rothstein, *The New York Times*, Sunday, August 23, 1981, Section 2, pp. 1, 20.

Technology often shapes us to its ends, and therein lies what may constitute the greatest threat to the human future.

Technology by its own inherent structure dictates a social system in which increased productivity and efficiency measured by quantitative outcomes are ultimate values. Technology aims at maximum uniformity so that the parts of complex systems can be interchanged without gain or loss. This process tends toward the elimination of style, diversity and difference. Art aims at the unique. Each work of art and each presentation is an individual creation. Art celebrates the individual.

As we look ahead at new technological frontiers, we need to keep alive among us, in full flourishing, other social influences which may counter some pernicious tendencies of the unguarded technological impulse. Art is chief among these influences.

IV

Other visible and evident public problems arise from our impoverished aesthetic consciousness. How do we learn that cities need not be ugly? Why can we not protect and preserve nature's inherent beauty? The landscape need not be blighted with litter. Our streams, rivers and oceans need not be polluted. Humans do these things, and we could cease to do them.

Most importantly, how do we teach generations of Americans, schooled in consuming, to become a people who preserve, conserve, keep and hold? We know how to throw away. We must learn how to keep. Conservation in the broadest sense is one of our great future social requirements. There are most certainly things which are to be used, exploited, manipulated, managed and disposed of in the process of human consumption. However, there are other things that are to be prized and loved, preserved and revered, things of beauty and inherent worth. We must learn to utilize the former wisely and to love the latter well. We know about consuming. We must learn about conserving.

The aesthetic thus has social consequences. The state of the arts will affect social life and welfare. In these great issues of public policy, we need the development among us of a genuine aesthetic rationality, a developed aesthetic awareness. The philosopher Santayana spoke of the development of natural piety, a sense of reverence toward nature and nature's work. Artists render nature's products into forms suited for this kind of pious appropriation. The extension of this deep love of all things beautiful is the task of all who love the arts.

Albert Einstein reported that the idea of relativity occurred to him when he decided to imagine what it would be like to ride on a beam of light.[5] This is my essay in a phrase.

[5]Cited by J. Bronowski, *The Ascent of Man*. (Boston, 1973), p. 247.

5

Oberlin College

Symbiosis: Music and Liberal Arts

Music is an integral part of life at Oberlin College, and has been ever since 1867, when the Conservatory of Music became part of the college. Having a professional music school tied to a liberal arts college means that Oberlin offers a wide spectrum of learning opportunities in both fields to its students in both schools.

The focus of the conservatory is on training students for careers as professional musicians. All applicants must audition, except for composition majors, who must submit tapes and scores. Conservatory students can choose from a variety of programs, including composition, music education, music therapy, music history, ethnomusicology, conducting, voice, opera theatre, technology in music and related arts (electronic and computer music), and performance with specific instruments. Each involves applied study, history, theory, and performance (group and solo).

The liberal arts also play an important role in the education of Oberlin musicians. Conservatory students must take a minimum of 24 credits, or a fifth of their coursework, in the College of Arts and Sciences. Up to two-fifths of their total credits may be in the liberal arts and apply toward a conservatory degree, either a Bachelor of Music or a Bachelor of Fine Arts in Music. (Non-degree Performance and Artist Diplomas with no liberal arts requirements are also available.) They may also choose to pursue a double degree over five years: a Bachelor of Music from the conservatory and a Bachelor of Arts from the college. Of approximately 480 conservatory students, about 30 percent are double degree majors, which entails acceptance and enrollment at both schools and pursuit of a major in each. "One thing that makes us very distinctive" is the double degree option, and the "tie-in with the liberal arts college here," says Henry Duckham, director of external affairs for the conservatory.

Although no special efforts, aside from the 24-credit minimum, are made to ensure that musicians gain a broad liberal education, Duckham points out that compared to many professional music schools, that is a great deal. At one time, he says, there were no liberal arts requirements for conservatory students, and the requirements were re-established about five years ago. Duckham explains that there is a "tension" between those faculty members who feel the liberal arts requirements are minimal and those who feel liberal arts are not at all important to the training of a professional musician.

However, Duckham feels that one of the main advantages of having a professional school connected to a liberal arts school is the breadth allowed. In a recent survey, Oberlin conservatory graduates and music majors from the College of Arts and Sciences reported that having a liberal arts college linked to the conservatory was an advantage in their education. Asked to evaluate the influence the College of Arts and Sciences had on them, the

majority rated it "very positive" or "somewhat positive," according to Duckham. These alumni cited student variety, aesthetic experience, and analytical ability as the major benefits of this "nexus," says Duckham.

"DIFFERENT RHYTHMS"

Just as Oberlin provides liberal arts exposure for conservatory students, the students in the College of Arts and Sciences have various opportunities to learn about music. In addition to the double degree program, a Bachelor of Arts with a music major is available, with emphasis in either music history and theory or performance. According to the college catalogue, the first involves the study of music as part of the liberal arts, while the second is for musicians who prefer to pursue a liberal arts degree. All music instruction is taken at the conservatory, where music majors may take up to half of their courses. Catherine Gehrke, associate dean of the conservatory, says students who choose the B.A. with a music major are often particularly strong in the liberal arts and may not wish to be as specialized in, or committed to, music as conservatory students.

There are also music courses designed for nonmusic majors in the college, specifically Introduction to Music, Ethnomusicology, Music and Technology, and Senior Honors (selected courses in composition, music theory, technology, music history, and ethnomusicology). All are taken at the conservatory. Most other courses in the conservatory are open to qualified arts and sciences students, although enrollment preference is given to conservatory students. In addition, Gehrke says, about 200 to 300 college students take music lessons or perform in ensembles or choirs, and any student can take advantage of the numerous musical events on campus. Thus nearly all Oberlin students are exposed to music to some degree; Duckham says, "there's so much music around, you'd almost have to seriously avoid it" not to gain some music awareness. In fact, the "feedback we get from alums is that that was a very important part of their experience here," he adds. Gehrke says that students come to Oberlin seeking a "varied kind of environment" even if they do not plan to be involved in music.

Thus there is what Gehrke calls a "healthy interweaving" or "symbiotic relationship" between the College of Arts and Sciences and the Conservatory of Music. In addition to taking courses in both schools, conservatory and arts and sciences students live together in the dormitories. Yet at the same time, the music and the liberal arts schools are "two separate worlds" in a sense, says Duckham. With the exception of the double degree students, conservatory students tend to become somewhat isolated because of the intensity of their professional commitment, the sheer number of hours needed for practice, and the fact that the conservatory provides everything necessary "from a musical standpoint," he explains. Gehrke contrasts the two schools by describing the difference in pace and focus over four years. In the conservatory, she says, "the scope of the curriculum is a four-year development" involving specific elements of music theory, history, and performance, combined with the amount of time and study necessary to "advance and develop" musically. On the other hand, students in the College of Arts and Sciences "have two years of exploration over a wide breadth of offerings, and *then* a focusing, a narrowing. . . . They're on different rhythms." Duckham points out that a flutist or violinist entering Oberlin comes "well-prepared," having already invested ten or more years in musical pursuits, and such students "already know what their major is."

While specialization is important for a musician, Duckham and Gehrke stress that specialization must be tempered with some breadth. They would advise other colleges considering setting up separate music or arts professional schools to keep this in mind. Overspecialization is not necessarily a good thing, according to Duckham.

At Oberlin, the prevailing philosophy, as expressed in the conservatory catalogue, is that breadth and diversity in the education of professional musicians is crucial to success in a diverse and challenging field. Gehrke echoes this idea: "The breadth of career opportunities within the music field or within any one person's career . . . is well-served by a broader type of training and preparation and knowledge." Duckham adds, "We have a strong feeling that the person who can compose, write, and understand music theory, but also has a command of the language, is able to analyze and synthesize"—in short, has benefited from "traditional values of the liberal arts"—is best prepared to meet professional challenges and competition. Duckham says it is not enough "just to be a flute-player"; particularly for the professional musician, it takes more "to survive well out there than it did twenty years ago."

E.B.

For more information, contact Henry Duckham, Director of External Affairs for the Conservatory of Music, Oberlin College, Oberlin, OH 44074. 216/775-8200 or 216/775-8550.

Skidmore College

An Emphasis on the Arts

Commenting upon Skidmore students' welcome reception of the arts, David B. Seligman, associate dean of the faculty, says that "the arts are constantly in the consciousness of the entire college community, so it is not at all surprising that students are drawn to them." Seligman notes that the arts are well represented at the college, both in terms of academic offerings and co-curricular activities. Skidmore's Art Center contains an art gallery as well as studios specially designed for painting, sculpturing, textiles, graphics, jewelry and enameling, and printmaking. During the summer, the college hosts various artists and performers; in summer 1984, the Jose Limon Dance Company will be in residence, offering students a comprehensive classical modern dance workshop. In addition, the college's Summer SIX Art Program offers two, six-week intensive art sessions, featuring guest artists who present workshops, seminars, and lectures on topics of their expertise.

Says Seligman: "Skidmore has always placed an emphasis on the arts; it is one of the areas for which the col-

lege has always been well known. And though arts courses were never required before, approximately 75 percent of our students have enrolled in them."

The arts will continue to be an important aspect of the campus as Skidmore College begins a curriculum transition — a move resulting from a proposal approved by the faculty in 1983. Beginning in the 1985-86 academic year, the college curriculum will take on a new structure, turning away from a "laissez-faire" approach to implement more requirements that cover a wider range of disciplines, says Seligman. Art courses will be among the new requirements, adds Seligman, "because faculty and administrators felt it appropriate that all students have some contact with that very important, central mode of human expression in the fine and performing arts."

CREATION AND CONCEPTS

In the development of an all-college core comprised of courses grouped under three broad headings—Foundation, Integration, and Exploration—the arts requirements will be part of the latter two segments. Integration, also called the Liberal Studies Sequence, will present students with new art courses derived from the rubric LS III: Artistic Forms and Critical Concepts, while Exploration will utilize established courses. "The new arts requirements," says Seligman, "are meant to reinforce that very large proportion of our students who are already taking some courses in the fine and performing arts, and to pick up that small percentage who are not."

According to its description in the curriculum change resolution, Artistic Forms and Critical Concepts is a category of courses which examines "the essential properties of artistic form and expository prose as expressions of human reason and sensibility. Critical texts selected may either be about the art itself, or about some theme also explored through the art." Although the courses for Artistic Forms and Critical Concepts have not yet been formally established, some sample topics are: Gothic Architecture and Scholasticism, European Responses to Asian Art, and Abstract Expressionism in Fact and Theory. Notes Seligman, Artistic Forms and Critical Concepts, like its counterparts in the Liberal Studies Sequence which deal with the human experience, culture and social change, and science and human values, is a category designed to "reflect a strong liberal arts conception," offering an interdisciplinary perspective. "Artistic Forms and Critical Concepts," says Seligman, "involves students in a study which reflects a conceptual, intellectual dimension and an aesthetic, artistic dimension. The structure of this category," he continues, "is meant to include elements both of an artistic production, whether it be literary or visual arts, and a substantial body of critical response which examines the intellectual impact of that work."

Balancing out the Integration arts requirement, which is an intellectual encounter by students of the conceptual background and impact of an influential work of art, the art requirement in the core's Exploration segment engages students with the raw materials of art—paint, motion, sound, clay. Says Seligman: "This is a production requirement, helping students to understand what it is to *do* art—a direct encounter with materials, akin to what one does in laboratory science." Seligman is quick to point out, however, that such courses as sculpture, drawing, voice and instrumental performance, though they concentrate on production, do not neglect their historical and conceptual constructs.

"This is not a conservatory," says Seligman, "it is a liberal arts college, and we keep that in mind. When students take a dance course, for example, they are not merely taught the movements, but are also taught to understand such things as why the movements are choreographed as they are, why ballet performances have historically been what they are, and what the differences are in contemporary dance forms." The same is true, he adds, of any of the fine and performing arts courses—all are taught within the context of a liberal arts perspective.

Skidmore College's new requirements, constituting a calendar change from a 4-1-4 program to a regular semester schedule has, admits Seligman, "made students a bit fearful, because the curriculum change does represent a major departure from the way in which we used to deliver our educational programs." He emphasizes, however, that students were deeply involved in planning the new curriculum, noting: "I cannot think of a single negative student response to the new arts requirements."

Stressing the importance of a continued resolution to teach the arts, Seligman says: "The mission of this institution is that of a liberal arts college, and I think that to disregard the arts would be to ignore one of the most noble and important elements in the whole of our human culture. If an institution were to back away from the arts," he adds, "I just do not see how it could even pretend to produce liberally educated students." *N.M.*

For more information, contact David B. Seligman, Associate Dean of the Faculty, Skidmore College, Saratoga Springs, NY 12866-0851. 518/584-5000, ext. 205 or 206.

University of Wisconsin-Madison

Theatre As A Discipline

Ensuring that their graduates are "thinking artists" is the objective of the theatre and drama department faculty at the University of Wisconsin-Madison, according to Chairperson William Elwood. For this reason, history, literature, and criticism of the theatre form the program's core. Says Elwood: "First you learn about the nature, scope, and function of the art form, and then you take training in its practice."

Originally part of the College of Letters and Sciences' communication arts department, the theatre program received departmental status in 1973. The university's recognition that theatre was a serious discipline, and not just the drama club, mirrored a national trend, reports Elwood. During this period a number of theatre programs split from English or speech departments to form their own departments with faculty whose major orientation was in theatre and not rhetoric or broadcasting.

UW-Madison undergraduate theatre majors earn the Bachelor of Arts degree; 50 students are currently pursuing this option. The department's decision not to offer the Bachelor of Fine Arts degree was affirmed recently during a visit by *Hill Street Blues* star Daniel Travanti. Asked what instructors should do to help theatre students prepare for successful careers, Travanti responded, "Teach them to read plays and write essays about the plays. The specialized training can come later."

The B.A. program includes three required courses in dramatic literature and theatre history, nine elective credits in dramatic literature, one acting or directing course, one scene or costume design course, and additional electives. Students complete a three-credit practicum requirement, earned one credit per semester, by helping with such activities as building sets and sewing costumes for university productions.

Undergraduates interested in intensive training in acting can audition for the acting specialist program. Specialists complete the same requirements as other B.A. students but have more acting classes and fewer electives. The department chooses approximately 15 to 20 students for this program each spring.

The three required courses for all theatre majors are Dramatic Literature from the Greeks to 1700, Dramatic Literature from 1700 to the Present, and History of the Theatre, which focuses on buildings, actors, directors, scene designers, and the theatre's historical movements. Electives include 19th and 20th Century Continental Drama, Introduction to Asian Theatre, Theatre and Society, and The Problems of Producing German Naturalism.

Several theatre courses satisfy the college's humanities requirement. Each semester 250 to 300 nontheatre majors enroll in Introduction to the Theatre. Students learn about the responsibilities of directors, designers, and actors and the different ways theatre manifests itself, such as in film.

GRADUATE OPTIONS

The goal of producing thinking artists extends to the department's graduate programs. Students can earn the Master of Arts in theatre and drama, Master of Fine Arts, and Doctor of Philosophy. The terminal theatre degree in the 1930s and '40s, the M.A. degree is now chosen by high school teachers interested in increasing their earning power or is acquired in preparation for the Ph.D., according to Elwood.

In the 1950s, with the influx of money and students to universities, M.F.A. and Ph.D. programs in theatre began to be approved because professionals expected better trained personnel, says Elwood. The M.F.A. degree is awarded in such areas as acting, directing, playwriting, and costume or scene design. The program includes nine to twelve credits in dramatic literature, criticism, and theatre history with the remainder in students' specialization. The result, says Elwood, is an "intellectually-informed artist."

In contrast, the Ph.D. program produces "artistically-oriented thinkers," according to Elwood. Students complete most of their coursework in dramatic literature, theatre history and theory, and theatrical production. They must participate in three significant production activities, such as acting, directing, or design; this orientation to the performing art itself distinguishes Ph.D.s in theatre from their counterparts in German Drama, for example, says Elwood.

All students benefit from the university theatre, which is considered the department's laboratory. For example, in fall 1982 Elwood taught a seminar on Schiller, which included discussions of Romanticism, German politics and history, and late 18th to early 19th century intellectual thought. Elwood gave a public lecture on Goethe at which students demonstrated different acting styles of the period. He concluded the semester with a production of Schiller's *Mary Stewart*; two M.F.A. students in acting had been precast in the lead roles and enrolled in his seminar.

Elwood is not reluctant to say that the drama department "tends to the soul of man," in addition to teaching the theatre craft. "We are not a frivolous, subsidiary discipline," he says. Elwood speculates that theatre could reduce crime. "If the audience sees in a safe environment how Richard III should not murder his way to the throne, it keeps us civilized," says Elwood. "Not so much culturally refined, but really civilized." *P.B.*

For more information, contact William R. Elwood, Chairperson, Department of Theatre and Drama, University of Wisconsin-Madison, Vilas Communication Hall, Madison, WI 53706. 608/263-2329.

Ithaca College

Music's Role in Education

Education in the arts can make a crucial contribution to a sane and civilized society, says Joel R. Stegall, dean of the School of Music at Ithaca College. Through professionally-oriented offerings for music majors and general studies courses for other students, Stegall encourages the individual spirit of creativity at the college, which was founded nearly 100 years ago as a music conservatory.

"Throughout history all cultures have devised some way of expressing their hopes, dreams, and aspirations in artistic form," says Stegall. "A civilized culture finds ways to allow a free flow of artistic ideas, not just by an elite but by literally every member of a society."

The society that encourages such expression will have happier people, according to Stegall, who agrees with psychoanalyst Rollo May's observation in *The Courage to Create*, that the experience of beauty may be a central driving force for all human beings.

The School of Music offers a variety of degree programs, all of which emphasize performance. Approximately one-tenth of the college's 5,000 students pursue undergraduate or master's degrees in music. Options include Bachelor of Music in composition, Bachelor of Music in music education and applied arts, Bachelor of Fine Arts with a major of music, and a Bachelor of Arts with a major in music. The latter program is designed for students who want to delve into the liberal arts in addi-

tion to studying music, says Stegall. A 24-credit minor is also available. All students are required to demonstrate a certain competency level on a principal instrument.

Music majors must also complete a structured set of general education requirements, according to Stegall, who believes that liberal arts are an important component of every professional program. He would like to see greater standardization in the general education requirements at Ithaca, which also includes schools of business; communications; humanities and science; allied health professions; and health, physical education, and recreation. He has prepared a proposal for integrating professional and liberal education, which is being reviewed by the campus academic policies committee.

A blend of practicality and idealism in education is not a new idea, says Stegall, noting that Harvard was founded to educate the clergy, lawyers, and educators of early America. "Professional and liberal education have interconnecting links which can strengthen each other," says Stegall. "The old phrase that liberal education teaches you how to live and professional education teaches you how to make a living demonstrates this concept. To have a positive self-image in our society you must be able to carry your own weight."

MUSIC FOR ALL STUDENTS

Stegall speculates that it is America's puritan tradition that has eliminated music from the standard liberal arts program. Harvard incorporated all the seven original liberal arts, except music, in its first curriculum, observes Stegall. He encourages nonmusic majors to enroll in the school's specially-designed courses for nonmajors, several of which satisfy the School of Humanities and Sciences' fine arts and humanities requirements.

In addition to fulfilling the human need of expression, these courses can serve a more pragmatic purpose, reports Stegall. "Someday the 4,500 students outside the music school will probably be corporate executives, members of legislatures, school boards, or city councils, or otherwise in positions to influence the support of music in their own communities," he says. "In other words, they will be in positions to help determine whether our music majors have work."

To help students understand music, and not simply memorize "the tune of 35 nineteenth century concertos," Ithaca has eliminated music appreciation courses with their "games of 'drop the needle,' " says Stegall. "That type of course does not teach students what music really is. We have created courses that are of specific interest to specific groups of students."

The goal of these courses is to meld the professionals' musical knowledge with students' individual understanding and interests. In designing such courses, the music faculty members talked with nonmusic majors' advisers to learn how they could best reach their students.

Courses developed for nonmusic majors include Involvement with Music, Music in Society, and Music and the Media. The former course combines music theory with Dalcroze eurhythmics, thus providing both a cognitive and psychomotor approach to understanding music, says Stegall. Students gain skills in aural perception, conducting, and analysis. The popular Music in Society focuses on the function of music in primitive cultures, seventeenth through nineteenth century Europe, and contemporary American society, while analyzing the music's melody, harmony, timbre, and forms.

The development of Music and Media was a recognition that "kids listen to music all the time but have little ability to analyze what they are hearing," says Stegall. The course teaches students to recognize the elements which make up the different styles of music heard on the radio, television, and in film. Without passing judgment on the music, instructors provide the communications school's future rock disc jockeys with the vocabulary to discuss what they are playing, says Stegall.

The School of Music also coordinates a liberal studies emphasis, which receives no official recognition on student transcripts. Publicity on the emphasis helps nonmusic majors know what music courses are available and serves as an advising guide for selecting specific focuses, says Stegall. Other courses for nonmusic majors are American Musical Theatre: History and Analysis, Survey of Jazz History, and Introduction to Listening: The Concert Experience, which draws on local performances. Nonmusic majors can also take lessons on a space available basis.

Stegall encourages his instructors to teach the nonmusic courses, recognizing that some prefer to concentrate on the professionally-oriented students. "But if a teacher enjoys watching students progress without particular regard to their achieving a certain level of competence," says Stegall, "they will enjoy teaching these courses. Some find them more fun than professional courses because students are less cynical and directed."

It is sometimes difficult for professional schools to share their knowledge with nonprofessionals, says Stegall. "A college," he says, "can affirm that teaching breadth of knowledge and opening up new vistas is not just necessary, it is exciting." *P.B.*

For more information, contact Joel R. Stegall, Dean, School of Music, Ithaca College, Ithaca, NY 14850. 607/274-3171.

Birmingham-Southern College

A Tradition of Making the Arts Accessible

In 1978 Birmingham-Southern College initiated a distribution requirement that specifically requires each student to take a course in art, music, dance, or theatre. Because of the arts' long tradition on the campus, there was never any serious debate among the faculty about whether this requirement belonged within a core curricular experience, according to Thomas Gibbs, chairperson of the division of fine and performing arts. Similarly, students, already accustomed to art courses within a previous humanities requirement, and already active

participators in many music offerings, were completely receptive to the requirement.

A statement of the philosophy behind the general education requirement in the fine and performing arts, adopted by that faculty, indicates two goals for students: the cultivation of a sensitivity to the arts, and an examination of the nature of artistic communication. More specifically the statement says: "Ideally . . . we want for each student an experience which develops critical abilities and creativity. Since matters of artistic judgment are addressed during the act of artistic creation, we hope for each student either a studio or a performing experience."

During the 1983-84 academic year, the fine and performing arts division made available a wide range of offerings for nonarts majors: three studio and one survey course in art, two performance dance courses, three historical and survey courses in music, individual instrument as well as ensemble classes, and eight theatre courses ranging from history of the theatre to speech and acting.

All faculty in the division teach these courses from time to time, reflecting the faculty's view that "the teaching of nonarts majors may be our most important work," says Gibbs, "considering that the number of nonarts majors greatly exceeds the number of arts majors. Through our efforts we hope that they will become supporters of the arts, if not lifetime participants."

Studio courses take into account the experience level of the students. For example, courses in basic ballet technique and jazz dance assume that while dance majors may have ten years of experience, nonarts majors may have none. Through direct experience, students develop an appreciation for dance as an art form.

B.A. DEGREES IN THE ARTS

The goals expressed by the fine and performing arts faculty for their college-wide role are applicable to the professional degree programs in the division as well. For students who are interested in majoring in the arts, Birmingham-Southern offers the degrees of Bachelor of Fine Arts, Bachelor of Music, and Bachelor of Music Education. Students may also major in music, theatre, the visual arts, and dance, within the Bachelor of Arts degree program. Interdisciplinary majors are offered in music merchandising and musical theatre.

The interdisciplinary Bachelor of Arts degree in musical theatre, recently instituted, permits students to take courses within the departments of theatre arts, music, dance, and speech, in preparation for possible graduate study in musical theatre. Students must complete 16 and one-half units in these areas, out of 36 total units required for graduation, placing this major among those on campus with the highest number of units required. Only one course is specifically tailored to the major, Musical Comedy, a survey of the literature.

The division has an additional requirement that all musical theatre majors participate in at least one performance on campus during a semester, for at least four semesters. These performance requirements, which may carry credit, are intended to synthesize and integrate students' classroom experiences.

The faculty believed it was important to place this program under the Bachelor of Arts degree because "these days students generally seem more reluctant than ever to commit themselves early on to an area that has so little guarantee of success," says Gibbs.

Gibbs says the faculty continues to feel the tension between the dual needs of depth and breadth within the program. Thus, some optional units have been added, and, when students have exceptional talent or potential, faculty may advise them to do a double major; for example, a second major in music.

The musical theatre major has "strengthened the idea that all departments within the fine and performing arts division can work together," says Gibbs. He believes the major also reflects the current feeling on campus that faculty need to help students see the interrelationships among disciplines, whereas the traditional curriculum has left it up to students to draw their own conclusions.

In response to another perceived need of students, the division of fine and performing arts recently revised the major in music curriculum within the Bachelor of Arts degree program. This is a nonprofessional major, in which a student can choose to concentrate in performance or to select a more academic orientation. In revising this program to meet the needs of students who desire a broader liberal arts experience than the Bachelor of Music degree would allow them, the division slightly decreased the number of units required, while remaining well within the percentages called for in the National Association of Schools of Music accreditation guidelines. The faculty suspected that students would become increasingly interested in double majors, and this has been the case.

In explaining the difference between the Bachelor of Arts in music program and the Bachelor of Music program, Gibbs notes that for the Bachelor of Arts program the emphasis is on basic courses in music history and theory, rather than advanced courses, and proficiency requirements for performing instruments are lower. Nevertheless, like the Bachelor of Music program, the Bachelor of Arts in music program assumes that an entering student has had a good deal of prior training in music.

As a result of the curriculum change, fewer and stronger students are now in the Bachelor of Music program, and more students now find the Bachelor of Arts in music program appealing.

In coordinating the academic arts offerings, Gibbs says that the faculty has been aided in its efforts by "a clear sense of what our mission is on the campus," and that this has not changed markedly in many years. The college received its music accreditation in 1934, has had an active theatre and visual arts faculty for many years, and added a dance department about 12 years ago.

In summary, Gibbs says, "We are a preprofessional program on a liberal arts campus, not a conservatory; we want a preprofessional program second to none, but we also want to be accessible to the student who wants a broad liberal arts experience along with a solid major program." *T.L.*

For more information, contact Thomas Gibbs, Chairperson, Division of Fine and Performing Arts, Birmingham-Southern College, 800 Eighth Avenue, West, Birmingham, AL 35254. 205/328-5250.

Adelphi University

Developing Arts Entrepreneurs

In 1975, the Adelphi School of Business Administration began to explore the possibilities of establishing a program for arts management. The result is the Management Program for the Arts, designed specifically to meet the "need for a business-like approach to management" of arts and non-profit cultural institutions, according to Program Director Alvin H. Reiss.

The one-year certificate program is aimed primarily at career professionals employed in arts management fields, although a number of "cross-overs from other professions" are also involved, says Reiss. About half are former arts majors; others took business or liberal arts as undergraduates. In New York City there are particularly large numbers of people working in the arts with "gaps in their education," explains Reiss, and the program gives them an opportunity to fill those gaps in an "educational format" while pursuing their careers. At the end of the year, students have the option of applying the 24 credits they have earned toward an M.B.A. degree with an arts management concentration.

In addition to guest speakers, field projects, and working field visits, students take both core courses in the Adelphi M.B.A. program (accounting, marketing, and organizational behavior) and specially designed arts management courses, including Problems in Arts Administration, Audiences for the Arts, and The Arts and Society. Reiss describes the approach to these courses as "looking at the arts as an entire industry—what its parameters are, what it relates to, who is involved," in order to develop a sense of the arts' relationships to other fields and to society as a whole. "The arts relate to virtually every other area," asserts Reiss. "What's very key to our approach is making those ties and those connections and understanding what the arts' relationships are."

For example, in the Management of the Arts class students are required to clip articles daily from newspapers and other publications, then discuss issues as they affect the arts, such as what impact rising interest rates have on arts funding. Other discussions and readings focus on what Reiss calls "The Arts and . . .," examining the relation of the arts to areas such as health care (arts programs for hospital patients, the elderly, and the disadvantaged "as audience or as participant"), religion, education, and business ("one of the most provocative," says Reiss). Throughout, students are encouraged to thoroughly explore these connections and to consider the potential for change and development, Reiss emphasizes.

In fact, an important goal of the program is to develop students' ability to realize 'what questions to ask," says Reiss, because management of a theatre, dance, music, art, or similar institution rarely involves "black and white considerations" but rather "grey shadings." An arts administrator must ask: "How does this affect the artistic image of the institution? What is the image and is it important? Is this consistent with the artistic development of the institution?" Reiss says graduates emerge "very sensitive to the needs of cultural institutions."

The program tries to turn out what Reiss calls "entrepreneurs in the arts," people who recognize and pursue new opportunities and can keep pace with the dynamic field of the arts. He explains, "Arts management, just as business management, is a specific discipline relating to very specific needs of a part of the economy . . . that relates increasingly to a large number of people." There is a "need for people coming into the field who understand not only the structure and development of cultural institutions but the structure of the society and economy around it, and are able to pinpoint new and emerging kinds of relationships," states Reiss. *E.B.*

For more information, contact Alvin H. Reiss, Director, Management Program for the Arts, 408 W. 57th St., New York, NY 10019. 212/245-3850.

Boise State University

Arts for Campus and Community

Boise State University's (BSU) Morrison Center for the Performing Arts is the outcome of a joint community/university effort to provide a home for the state capital's cultural events as well as for BSU's music and theatre classroom facilities.

Opened in April 1984, the Morrison Center (named in honor of a late Boise construction magnate who originated the idea for the center's existence 25 years ago) had for years been beset by impediments to its construction. Despite a pledge by Morrison's widow of $3.5 million for construction of the center if voters would pass a bond to fund the remainder, Boiseans defeated the proposal three times. At about the same time as the third defeat in 1976, BSU's plan to obtain funding for a new music and theatre building was similarly meeting with opposition from the state legislature.

"But," says Larry Burke, director of university relations, "when we combined our interests to propose construction of a multi-purpose center to suit the needs of the city and the university, we were able to not only get money from the legislature, but also to launch a successful fundraising drive in the community." A community arts association of volunteers from the city and BSU faculty appointed committees to raise funds, hire architects, work on planning, and lobby the legislature. Says Burke: "Neither the university nor the community could have raised the money if each had tried to build their respective centers separately."

Burke maintains that the addition of the Morrison Center has done much to improve the image of both the university and the city. "BSU has always had a respected fine arts reputation," he says, "but our poor facilities held us back from developing our full potential. With the Morrison Center, faculty/student morale has shot up tremendously. In addition, the center is drawing such events as the National Governors Conference to our city; these kinds of events," he says, "would never have been scheduled in Boise had the center not been built." And since the Morrison Center is a university building, he observes, revenue from all performances goes to BSU, making the complex an economic as well as an aesthetic asset.

Noting the unique structure of the center, Burke says: "It is versatile; the main hall can be tuned, much like a large musical instrument. The academic portion of the center is also well-accommodated, reports Burke. It includes a multiform theatre, a recital hall, choral and orchestra rehearsal rooms, soundproof practice spaces, classrooms and faculty offices, scene design studios, and a theatre laboratory. Stressing the interrelationship between the center's academic and professional sections, Burke says: "Students will be able to get involved in the management of major productions.

Burke believes the joint venture is a model for other universities in need of new facilities. "The 'town and gown' connection is the wave of the future," he says. "Given the enormous cost of buildings today, it makes sense to have as many combined functions in one structure as you can." He adds: "The center fits in with BSU's philosophy of community/university

partnerships." BSU's 12,000-seat, multi-purpose Pavilion, a special events arena used for concerts, theatrical groups, and athletic events, which opened in 1982, was also constructed with the help of private donations. "In order to survive and prosper, BSU must engage in active partnerships with the city surrounding it," says Burke. "The Morrison Center is another example of the success of this course of action." *N.M.*

For more information, contact: Larry Burke, Director of University Relations. Boise State University, Office of News Services, 1910 University Drive, Boise, ID 83725. 208/385-1577.

City University of New York Brooklyn College

The Arts Enrich Campus Life

Determining that art and music are essential components in the background of fully-educated individuals, Brooklyn College (BC) faculty members included a course in each in the college's ten-course core curriculum. Beginning with the class of 1985, all baccalaureate students have been required to complete the 34-credit program, which also includes courses in the sciences, history, philosophy, and literature.

The core fine arts courses are Introduction to Music and Introduction to Art. The inclusion of both art and music was a recognition that each provides a different (and important) experience, according to Provost Ethyle Wolfe. She emphasizes that the fine arts requirements are more than appreciation courses. Rather, says Wolfe, "instructors wanted to teach students how to respond to and analyze, with some rigor, the technical and aesthetic material of each discipline."

Introduction to Music departs from the traditional chronological overview of Western music to present a variety of period, and styles, according to Dorothy Klotzman, director of the college's Conservatory of Music, whose faculty teaches the core music course. Topics range from social and utilitarian forms of music to the impact of technology on music. Students listen to the works of Ives, Bach, Ellington, and Lennon, as well as Australian aborigine music and a west-African drumming ensemble.

A course highlight are four live performance-demonstrations by conservatory faculty and students. Says Klotzman: "These events provide an opportunity for general students to see very accomplished peers perform at close range, question the performers, and participate in group musical activities invented for them." Conversely, the conservatory students enjoy performing for their peers and learn how to relate to nonmusicians. Core students also attend two of the conservatory's more than 200 musical events scheduled each semester.

Similarly, students in Introduction to Art supplement their class experience with visits to campus exhibitions and New York City museums. The course focuses on Western art from classical times to the twentieth century.

Other core courses also examine the arts, says Wolfe. For example, faculty in People, Power and Politics, an introduction to social studies and American institutions, recently asked Depression era artists to discuss their experiences. Studies in African, Asian, and Latin American Cultures often include art topics, such as an examination of Japanese theatre.

While arts students may be exempted from the two core arts courses by taking more advanced offerings in their disciplines, they must complete the other core requirements. Arts faculty have always supported the core as important background for their students, says Wolfe.

Most fine arts majors opt for professional training, although several programs offer degrees for students more interested in the study of the art form itself. For example, theatre majors can complete either a Bachelor of Arts or a Bachelor of Fine Arts degree. According to a department brochure, the former combines liberal education with "a broad exposure to the theatre arts," while the latter is intended for students interested in specializing in acting, directing, or design/technical production.

Similarly, the Department of Film offers degrees in film studies or production. Production majors combine hands-on experience with film history and criticism. Film studies majors "focus . . . on the more traditional liberal arts aspect of film expression; studying film as an art form," according to a program description. Students in the Department of Art major in art history or studio art. Music and dance majors study at the Conservatory of Music, established in 1981 in acknowledgment of BC's long-time commitment to training professional musicians and dancers; graduate students can concentrate in musicology.

In addition to courses for majors, the arts programs offer courses appropriate for other students. For example, the introductory courses in film studies and production are popular with nonfilm majors. Wolfe reports that the core program has generated interest in reexamining post-core electives; "We now have students who are better informed to choose which courses interest them," she says.

The ability to draw on distinguished artists in different fields and the proximity to New York City has influenced BC's commitment to the arts, says Wolfe. But, she emphasizes, art is part of the college. She calls the concerts, plays, seminars, and exhibits held on campus "more than enriching, they are an essential part of the human experience—an attempt to carry education beyond the classroom." *P.B.*

For more information, contact Ethyle Wolfe, Provost, Brooklyn College, Brooklyn, NY 11210. 212/780-5202.

Drake University

Meeting Artistic Needs

Drake University's College of Fine Arts "exists so that the artistic needs of all members of the Drake community may be met," according to the catalog. Julius E. Erlenbach, author of the statement and dean of the College of Fine Arts, explains that the college meets those artistic needs through a variety of activities and opportunities provided for students as well as for faculty, staff, and the outside community. He says people can choose "to participate both actively and somewhat less actively, as a listener, for example" or to be "very, very active" in the arts through performance, private lessons, and the like.

Students enrolled in the College of Fine Arts have a choice of degrees to pursue, each with varying liberal arts components and professional orientation. At the undergraduate level, a Bachelor of Fine Arts is offered in art, speech communication, and theatre arts; a Bachelor of Music is available with several music-focused majors; and a Bachelor of Arts is offered with majors in art, music, and as of fall 1984, theatre. (A Bachelor of Art Education and a certificate in creative arts therapy are also available.) The B.A. programs, in contrast to the B.F.A. and B.M., were instituted in the past four years in an effort to "provide greater access to coursework for the general student . . . and at the same time provide a broader opportunity for persons interested in majoring in the arts" but not necessarily in pursuing a professional arts career, says Erlenbach. He is a self-described advocate of general education in the sense of "an all-encompassing kind of experience at the undergraduate level," and has argued for these B.A. programs for the purpose of meeting a "need for greater breadth."

Students who select the B.A. in music or art generally have a particular interest in art but also a broad interest in academics; although they are "not necessarily less-qualified artistically" than B.F.A. or B.M. candidates, they seem to be less directed toward earning a living through art. says Erlenbach. "The primary difference is the intensity of professional focus," he adds.

The liberal arts elements of the B.F.A. and B.M. programs are

"bare minimum requirements" (English and history) in Erlenbach's view, "a hold-over from the previous period when all the college really offered was a strong thrust in the professional degree curricula." Students in these programs may not get enough exposure to the liberal arts, and Erlenbach says Drake is in the process of discussing an increase in required liberal arts hours for students in the College of Fine Arts.

Efforts are also made to provide art education to nonarts majors in the other five Drake colleges. Some new courses such as The World of Rock Music, Survey of Jazz, and Art Study Tour to the Chicago Art Institute are designed specifically for nonarts students, although any student who is qualified and meets course prerequisites may take courses in the College of Fine Arts. "There is accessibility," Erlenbach says, but "there is no way that I can ensure that every student on the campus is going to have exposure" to the arts. "Each of the colleges is extremely autonomous" and develops its own curriculum and set of requirements, he explains.

Eventually, Erlenbach hopes the College of Liberal Arts will consider a step similar to one the College of Fine Arts is proposing, which is a policy of required attendance at a certain number of music and theatre events and art exhibits, as part of its degree requirements. The purpose of the proposed requirement is "to provide the broadest base of exposure for those persons in the arts, specifically within the College of Fine Arts, to all of the arts areas," Erlenbach explains, so that students in music, arts, and theatre will gain a "better idea of their peers' activities." He thinks a similar attendance policy for liberal arts students would be "an appetite-whetting kind of experience . . . which ultimately would lead to their wanting to be more actively engaged in some of the academic and studio type course offerings" in the College of Fine Arts.

Also in line with its philosophy of creating access to the arts, the College of Fine Arts has used a 1981 grant from the Dayton Hudson Foundation to initiate a three-year "community outreach program" of arts activities. ARTREACH, as it is called, includes repertory and traveling theatre and music groups, workshops, and visual arts symposia for several small Iowa communities, as well as for Des Moines, where Drake is located. Drake students and faculty participate in the various events, as performers, exhibitors, and managers, says Erlenbach, and community members can also become involved. The Music for Young and Old program, for instance, "involves the audience in a musical learning experience, through questions and interchange between the performers and the audience members," Erlenbach explains.

"We've provided some arts experiences that would not have otherwise have been provided" without ARTREACH, particularly in rural areas, claims Erlenbach. Response from students, faculty, and Iowans to ARTREACH has been "extremely positive," he adds. *E.B.*

For more information, contact Julius E. Erlenbach, Dean of the College of Fine Arts, Drake University, Des Moines, IA 50311. 515/271-3131.

Elmira College

Art as Community Service

The 60-hour community service experience required of all students at Elmira College is defined as "the sharing (without remuneration) of abilities, time, and compassion to meet human needs within the community." Diverging from the standard way of fulfilling that requirement—clerical work for local service agencies—eight Elmira students formed "The Off-Off-Off-Off Broadway Players" theatre troupe to bring their interpretations of poetry and stories to young children during the 1984 spring semester.

Viewing community service as an important part of the total education experience at Elmira, Mary Ellen Andrews, director of public relations and adviser to the troupe notes: "The liberal arts is an intellectual preparation for life, but tied to that must be other life experiences, such as reaching out to offer talents to the community—which is exactly what these eight students did."

The students' familiarity with and enjoyment of the arts is reinforced by Elmira's curriculum, says Timothy Jackson, director of special academic programs, whose office oversees the community service experience. Jackson points out that every student must fulfill a liberal arts core, including two courses in the fine arts and two in the humanities. "Many of our students are involved in art—from singing to set building," he says, "and with Elmira's strong liberal arts tradition, it is not unusual to find science or business majors pursuing interests in the arts."

According to Elmira Teacher-in-Residence Ellen Hicks, an elementary school teacher who served as the troupe's supervisor, the children's theatre project allowed the students to share their creativity with the public, with an intensity rising out of being able to donate not only time, but interests as well. The community service experience gives students and the community an opportunity to make a positive connection, and with the children's theatre project "that is just what I saw happening," she says. "Teachers came up to the students after the performances to ask them to come back again, and the students told me they could not wait to do the skits again next year—the children's reactions thrilled them; that was their reward."

Entertaining children from grades K to 6, the troupe performed a dramatization of the whitewashing scene from Mark Twain's *Adventures of Tom Sawyer*, stories by Rudyard Kipling and Dr. Seuss, and selected poems by Shel Silverstein. A question and answer period followed each performance "which gave the students feedback in terms of how much their young audience absorbed," says Hicks.

The arts, she maintains, easily attracts children because they are spontaneous and open to the kinds of emotions art elicits. She notes this quality in the Elmira students as well. "The students who created the theatre project have not lost the perception of fun and the feeling that art brings to people—that was certainly evident in the way they brought theatre to the children," Hicks says. *N.M.*

For more information, contact: Mary Ellen Andrews, Director of Public Relations, Elmira College, Elmira, NY 14901. 607/734-3911, ext. 233.

Fresno Pacific College

Humanity Illustrated Through Art

"The philosophy I try to impart to students in my course, Introduction to Music and Art, is that creativity is a basic part of our nature," says Larry Warkentin, humanities division chairperson at Fresno Pacific College. "We are all created in the image of God, the creator, and so it seems logical that we too, are creators."

Along with such courses as Written Communication, Introduction to Philosophy, and Literature of the Ancient World, Introduction to Music and Art fulfills the humanities area of the general education distribution requirements. Approximately 60 percent of Fresno Pacific's students enroll in this course for nonarts majors. The course has undergone a process of evolution, according to Warkentin, who has taught it since 1967.

Originally called Music Appreciation, the course expanded to include visual art and became Man and Art, then Man, Music, and Art, and finally Introduction to Music and Art. Speaking of the course in its present form, Warkentin says: "I realized there was a significant need for students to develop a vocabulary—to have the ability to talk about the visual and musical arts. Thus, one portion of the course is devoted to the development of vo-

cabulary for understanding and working with music and art." During this time, students learn to use such terms as color scheme, texture, meter, and tonality.

Equipped with the foundations, students then spend the next segment of the class surveying the historical transformation of art and music, covering a variety of topics—from Greek art and Baroque music, to jazz and film.

The third unit of the class focuses on the music and art of Latin America—a recent development of the course instituted by Warkentin in 1983. "In 1982," he says, "I attended the Wingspread Conference on Music in General Education, where a real emphasis was made on the importance of 'world music,' understanding not just the great classics, but treating as an equal and important subject the ethnic musics of the world."

So influenced, Warkentin used funds from a Title III developing institution grant to incorporate the Latin American component into his course. "The Latin American focus ties in well with our geographic location," says Warkentin, noting the almost 50 percent Hispanic population of the Fresno area. The Hispanic arts portion of Introduction to Music and Art is offered only in the fall, concurrently with another course, Chicano Culture, which has a large Hispanic enrollment. "The professor of Chicano Culture and I are designing our 1984 course outlines in such a way that during the Latin American segment of my class, we will bring the two courses together," says Warkentin. This spring, the focus of the course is on 20th century American and Western European art; during the spring 1985 semester, Warkentin plans to devote a portion of the course to the music of America.

Noting Fresno Pacific's commitment to providing crosscultural experiences for its students through foreign travel and studies, Warkentin says that many students who have taken his course and have subsequently gone abroad to Europe and Mexico return "very excited" about the art they experienced. "Understanding the background of works of art, and knowing how they fit into history, these students appreciate the artistic aspect of their overseas visits far more than students who have never been exposed to the basics," he says.

Fresno Pacific's intercultural concern has its roots in the college's Christian heritage, comments Warkentin, who maintains that art, music, and the creative spirituality that encompasses them are effective ways of dealing with human differences. "Everything we learn about the artists down through history has an impact on our lives today," he says. "Through art, we see that our 'enemies' are human beings too, sharing our concerns. We learn that it is much more difficult to hate people who are very much like ourselves." He adds: "Though I do not put this across to students overtly, I believe that behind the growth of interest in the arts and cultures of other countries is the idea that the more we understand and appreciate each other, the less likely we are to want to solve our problems by going to war." *N.M.*

For more information, contact: Larry Warkentin, Humanities Division Chairperson, Fresno Pacific College, 1717 South Chestnut Ave., Fresno, CA 93702. 209/251-7194, ext. 288.

University of Illinois at Urbana-Champaign

Viewing the Arts as Life-Enhancing

A large university, especially one which is a highly specialized, research-oriented institution such as the University of Illinois at Urbana-Champaign, has a limited amount of time to allow nonarts majors to explore the arts and humanities, says Daniel J. Perrino, associate dean of the university's College of Fine and Applied Arts. "But it is important," he says, "that a student know something else besides computer engineering when he/she graduates. More students should realize how the arts can enhance their lives."

This is not to say that the arts are not a major influence on campus; on the contrary, says Perrino, the University of Illinois' College of Fine and Applied Arts offers a variety of majors, including architecture, art and design, music, dance, theatre, and urban and regional planning; its art museum exhibits permanent and visiting collections; and its Krannert Center for the Performing Arts, presenting symphonies, plays, operas, and classical and modern dance, has been compared in structure and offerings to such nationally acclaimed performing arts complexes as Lincoln Center and the Kennedy Center.

Yet, says Perrino, faculty and administrators noticed that many nonarts students "were not taking full advantage of the cultural resources available to them." Students with little or no background in the arts seemed to be threatened by them, he says, "because sometimes arts facilities, museums and concert halls can be intimidating for the people who are not familiar with them and what goes on in them."

Two courses designed to put nonarts majors in touch with the basics of the disciplines and so instill in them an interest in the arts are Exploring the Arts and Arts in Leisure, both taught by Perrino. Exploring the Arts is an elective open to all students, and is among the courses that may be taken to fulfill the six-credit humanities requirement. Arts in Leisure is specifically intended for students majoring in leisure studies, and open to those in urban planning, business, government, and education. It is required by the Department of Leisure Studies and also applies toward the university's humanities requirement. According to Perrino, both courses share the common objective of striving "to sensitize students to the arts."

Limited to an enrollment of 25 to allow for discussion, Exploring the Arts brings students into contact with a variety of the fine and performing arts, among them: architecture, sculpture, dance, painting, theatre, and music. Perrino emphasizes the experiential quality of the course, noting that only the first meeting takes place in the classroom—the other sessions occur at locations pertinent to the art form being studied. Thus, students spend their class time in theatres, practice rooms, art and architecture studios, to "get a feel" for what the artists are doing, says Perrino. Professors and students from the College of Fine and Applied Arts serve as guest lecturers and performers, and art majors lend their expertise to the class as interns, facilitating interaction by acting as discussion leaders and instructors. In addition, says Perrino, students must also attend artistic performances independently, and critique what they have experienced. In place of a final examination, an artistic project is required of all students, allowing them, says Perrino, to experiment with their own creativity and recognize the value of artists' creative efforts.

As with Exploring the Arts, Arts in Leisure attempts to heighten students' awareness of the arts and their importance in society through creative projects, guest artists, and critiques of works performed, but is structured differently to encompass the programming and management aspects of the course, says Perrino. "Leisure Studies majors," he writes in a description of the course, "will be exposed to the world of the arts as it relates to programming possibilities in parks, and recreation districts and in therapeutic settings."

Enrollment is limited to 60 students who come together for lectures and then divide into four groups whose foci rotate from dance, to music, to theatre, and to the visual arts. "In the lectures," says Perrino, "I deal with the management aspect of the arts, and try to show students that art enriches the quality of life. Art permits you to reach out to different segments of the population; it allows you to provide a more individualized experience—one not as competitive and structured as sports activities."

Commenting upon the necessity of such courses, Perrino

says: "We in the arts do not always do a very good job of exposing students to art. We use it, all too many times, as fun and games, and I believe that is a mistake. If we would present the arts as being on par with mathematics, reading and science, we would find that they would play a bigger role in our lives." *N.M.*

For more information, contact: Daniel J. Perrino, Associate Dean of the College of Fine and Applied Arts, University of Illinois at Urbana-Champaign, School of Music, 3062 Music Building, 1114 West Nevada St., Urbana, IL 61801. 217/333-6453.

The Northeastern Ohio Universities College of Medicine

Medical Education and the Arts

Participants in the Northeastern Ohio Universities College of Medicine course on Psychology of the Arts have been "shocked to discover that they could be creative in the practice of medicine," reports Gerard Knieter, dean of the College of Fine and Applied Arts at the University of Akron, who has taught the course for three years. As a result of students' enthusiasm, Northeastern recently expanded the number of class hours and added laboratory sessions to permit studio experiences.

The College of Medicine, a consortium of the University of Akron, Kent State University, and Youngstown State University, has a holistic approach to medical education, with an emphasis on family practice. Students completing the six-year program receive both a science-based B.S. degree and an M.D. degree. Within the college, the Department of Behavioral Science coordinates a program devoted to human values in medicine. All students are required to take courses offered by the three universities, such as Aging and Death, and Literature and Medicine, as well as Psychology of the Arts. Students take these courses during their sixth year, "when it would be proper to be doing synthesis in any college," says Knieter, "and they are dealing with patients and watching clinical work."

Psychology of the Arts deals with humanistic psychology, the research on creativity, and music, visual arts, theatre, dance, and film. Previously taught as a minicourse in four, four-hour sessions, the course has been expanded to five meetings, plus three, four-hour laboratory sessions in drawing and painting, or photography.

One of Knieter's objectives is for students to explore alternatives to pharmaceutical and surgical intervention; included here are experiences in the arts which result in therapeutic reactions, for example, stress reduction. The course provides authentic encounters with the arts, not just lectures. These include theatre and dance improvisations, examining film as art, and experiencing music as art. "What happens," Knieter says, "is that students' own enjoyment and appreciation levels go up, and they recognize that they can use the arts not only as humanizing components for their lives, but also as alternatives for their patients." For example, students see that, as opposed to prescribing a pill, which always entails an element of risk however miniscule, the worst that can happen in prescribing a concert attendance is nonenjoyment.

During the last session of the course Knieter divides the students into groups, and charges them to take all material learned during the course—psychology, patient care, research on creativity, and the structure and use of the arts as therapy in the area of stress reduction—and come up with a series of generalizations that show how the material could be used in either patient care, clinical practice, or medical research.

The only lectures Knieter provides are designed to introduce students to third-force psychology, and include Maslow and Rogers' research on the creative personality. As opposed to the traditional pathological model, third-force psychology assumes that if people are left alone or guided properly they will move toward wellness. Knieter says the fundamental thrust of the psychology he is teaching is to consider what questions, attitudes, and understandings of human nature are most responsive to this assumption.

As a "nonphysician talking to medical students," Knieter does not attempt to challenge the scientific principles of medical care but to expand students' horizons and thereby improve the way they use the medical knowledge they are acquiring. He participates with students in the instructional experiences, such as theatre and dance improvisations, and play therapy, so there will be no questions in students' minds about the authenticity of the process. He views his teaching style as inductive and Socratic. Classes, purposely kept small, include eight to twelve students. Practicing artists teach the studio sessions.

Students, accustomed during their medical training to the lecture format, memorization, and scientific focuses, discover their own natural resources in class activities. The power of language to affect the qay people behave, including chemical physical reactions, is discussed. Knieter encourages students to avail themselves of all the information about human behavior present in a variety of disciplines, including the liberal and fine arts.

Knieter's advice to colleagues considering an interdisciplinary program is to use a team teaching approach, in which two or three individuals from different fields, such as medicine, law, business, and the arts, set up a series of humanistic objectives and share their observations of human behavior. "Their disagreement will provide students with a variety of views, while agreement will permit students to see convergence," he says.

"Most comprehensive universities and most well-staffed liberal arts colleges could undertake projects similar to Northeastern," Knieter says, "because they have faculty well-grounded in philosophy, psychology, and the humanities. They could provide courses, lectures, seminars, and symposia for faculty and students to demonstrate the usefulness of comprehensive education for any profession. In the case of Northeastern, the arts and humanities are used to enrich the practice of medicine." *T.L.*

For more information, contact Gerard L. Knieter, Dean, College of Fine and Applied Arts, University of Akron, Akron, OH 44324. 216/375-7564.

University of Rochester

An Alternative to Professional Music Training

More than 25 percent of the 3,900 undergraduate students at the University of Rochester (UR) River Campus take part in at least one of the music programs available for nonmusic majors, according to Roger Wilhelm, director of music. He emphasizes that these activities provide liberal arts students with an alternative to the preprofessional programs offered by the university's Eastman School of Music. Located approximately four miles from the River Campus (home of UR's College of Arts and Science), the music school offers Bachelor of Music degrees in applied music, music composition, music history, and music theory, as well as a number of graduate options.

Music activities on the River Campus range from academic music courses and private instrumental or vocal lessons to public concerts and participation in one of the vocal and instrumental ensembles. Liberal arts students also can pursue a Bachelor of Arts degree with a concentration in music; 30 students are currently enrolled in this program.

In 1983, UR revised its B.A. in music degree "to allow greater flexibility to students who wish to explore beyond the introduc-

tory level of one or more nonmusic disciplines," says Wilhelm. Chief among the changes was the reduction in the number of required credits in music performance from 32 to 8. "Most students take at least 16 and even 24 credits in music performance," Wilhelm says. "The program's flexibility allows students to take as many as they want or concentrate on business or administration or another area." The B.A. concentration requires between 48 and 80 hours in music. All entering students must audition at the music school and meet a specified level of musical proficiency.

Wilhelm is one of four full-time music faculty members who have primary appointments in the College of Arts and Science and secondary appointments in the Division of Student Affairs and the Eastman School. Each is required to teach at least one course per year at the music school. The Division of Student Affairs appointment recognizes the cocurricular aspect of music in the nonmusic major's life, according to Wilhelm.

Wilhelm states that the B.A. in music is designed primarily for the student who is not necessarily interested in performance as a career. "We consider music to be one of the liberal arts that can be used in preparation for a number of careers," says Wilhelm. "It could be performance, but more likely might be in musicology, music criticism, music therapy, music business, music administration, or even as preparation for law school."

Students take a full year of music theory, which serves as a prerequisite for other music courses. The course is taught by Eastman faculty on the River Campus. Students may also choose such courses as Music and the Visual Arts, which discusses the contributions of art and music and the similarities between the two art forms. Women and Music explores the historical role of women as composers and performers, as well as focusing on actual women musicians.

The River Campus also offers two popular courses on jazz: History of Jazz, a general survey course, and Sociology of Jazz, which treats jazz as a social phenomenon. Physics of Music, offered by the physics faculty, is designed for physics and music majors. Taught in UR's new acoustics laboratory, the course examines properties of sound waves, tone quality, and theory of the diatonic scale.

Student motivation is the main problem Wilhelm has encountered in the program. "We fight with mixed results in getting nonmusic majors to honor their commitments to their performing organizations when the academic work begins to be very demanding," he says. "Toward the end of the year or near midterm the students may miss rehearsals, and that would *not* happen in the professional program. We do try to involve students more in the governance of the performing ensembles in order to give them a better sense of motivation and responsibility."

Wilhelm says that because most entering students participated in music ensembles and formed their long-lasting attitudes on music while in high school, "our challenge is to capture the interest of these students before they lose that memory of their high school music experience. It's important for them to realize that music is one of the liberal arts and that it helps them in their careers by heightening their sensitivity to the humanities." *S.H.*

For more information, contact Roger Wilhelm, Director of Music, University of Rochester, River Campus Station, Rochester, NY 14627. 716/275-2828.

Virginia Commonwealth University

The Arts as Campus Ambassador

The School of the Arts at Virginia Commonwealth University (VCU) helps put the university's "best foot forward" in the Richmond community, says John Bryan, director of sponsored research and development. In a recent community survey, the School of the Arts received the highest rankings in recognition and evaluation of any VCU programs. A local magazine credits VCU and the Virginia Museum of Fine Arts with establishing the state capital's reputation as an arts town, according to Bryan.

As a state-aided university, VCU has three charges: teaching, research, and community service. Teaching is the first goal of the School of the Arts, emphasizes Bryan.

"We like to bill ourselves as the largest professional art school in the country," says Bryan. The school's professional orientation is demonstrated in each of its three areas: the performing arts (music, dance, theater), the fine arts (painting, sculpture, crafts, etc.), and the design arts (interior design, fashion, and communication arts). All students must submit a portfolio or have an audition prior to admission as freshmen; Bryan estimates that the applicant pool is three or four times the number of accepted students.

Approximately one-tenth of VCU's 20,000 students pursue baccalaureate degrees in the arts. Each program structures its own degree requirements, and there is no specific liberal education core program for School of Arts students.

The school also reaches out to nonarts majors. College of Humanities and Sciences students can choose School of Arts courses as partial fulfillment of the general education program's Human Nature, Culture, and Institutions requirement. For example, a student can select such "participatory courses" as Introduction to Drawing or Basic Sculpture or such "nonparticipatory courses" as Survey of Western Art or Appreciation of Music.

Several departments offer courses specifically designed for nonarts majors. These include Music Theory for Non-Majors, Music History for Non-Majors, and basic and advanced photojournalism. Several of the departments' introductory courses are appropriate for nonarts majors, and students actually can enroll in any course with the instructor's permission, reports Bryan.

Faculty members also offer interdisciplinary courses with instructors outside the School of the Arts. For example, Black Theatre is cross-listed with the Afro-American Studies Program. Art historians team-teach American Art and Literature with English department professors and join with instructors from the departments of English and history for Western World Art and Literature and Backgrounds to Modernism.

Such interdisciplinary efforts extend outside the classroom. In spring 1982 the School of the Arts sponsored a conference on post-modernist culture with a number of departments, including American studies, physics, political science, sociology, English, and psychiatry. Topics at the well-attended meeting ranged from architecture and visual arts to psychology and technology. Bryan considers such programs excellent vehicles for reinvigorating teaching and sharing knowledge with people outside one's discipline.

The school also has coordinated its own interdisciplinary activities. In April 1984 the departments of music, theater, dance, and fashion coordinated a celebration of Duke Ellington's music. A future plan is to choose a theme which all departments' activities can revolve around during an upcoming semester.

Many of the school's activities also benefit Richmond. Each year more than 300 concerts, exhibitions, lectures, and performances are open to the public, according to Bryan. Community members also can take advantage of continuing education courses and such programs as "how to play the piano despite years of lessons."

Bryan is especially proud of the programs which have received support from the local corporate community. These include Live From VCU, a simultaneous radio/television broadcast of VCU performances, and a 1984-85 academic year part-

nership with the John F. Kennedy Center for the Performing Arts to offer a chamber music series at VCU and the center. Such activities, says Bryan, help educate students and provide a better outlet for research and community service. *P.B.*

For more information, contact John Bryan, Director of Sponsored Research and Development, School of the Arts, Virginia Commonwealth University, 325 N. Harrison St., Richmond, VA 23285. 804/257-0129.

RESOURCES

Asmussen, Christopher B. "The Relationship of State Colleges and Universities to Their State Arts Councils." Survey Results of the Questionnaire Prepared and Distributed by the Commission on the Arts, National Association of State Universities and Land-Grant Colleges (Autumn, 1981).

This report states that arts councils appreciate higher education as a source of expertise, facilities, and artistic endeavors. It offers such statistics as attitudes towards funding arts in higher education, faculty and administrator participation in state arts council activities, and eligibility of state colleges and universities for funding. The report also includes the NASULGC Commission on the Arts questionnaire which was sent to NASULGC members and state art agencies to determine what relationships exist between the institutions.

College Music Society (CSM). Regent Box 44, University of Colorado, Boulder, CO 80309. 303/492-5049.

Founded in 1958 by the Society of Music in the Liberal Arts College, CSM has taken an active interest in music for the general student. The society has more than 5,000 individual members interested in the philosophy and practice of music in higher education. In June 1984 it will sponsor its third institute on music in general studies. Publications include a report of the society's 1981 Wingspread Conference on Music in General Studies, *Directory of Music Faculties in Colleges and Universities*, and a survey of national practices of music in general studies (see entry under National Association of Schools of Music).

Hearn, Jr., Thomas K. "The Arts and The American Consciousness: Reflections on 'Coming to Our Senses.' " Proceedings of the 54th Annual Meeting, National Association of Schools of Music, No. 67 (April 1979).

Writing on the report, "Coming to Our Senses: The Significance of the Arts for American Education," which calls for fundamental changes in educational goals in reference to the arts, Hearn explores the philosophical underpinnings which he believes must be emphasized in order to understand the document's significance. The author maintains that the Western philosophical notion of the duality of man—that man is a creature divided into rational and emotional parts—is a destructive force on the arts. Cognitive reasoning is viewed by society to be male-centered, while the arts are emotional, and female-centered—thus less important. Humans are single beings, he argues; emotions and reason are fused to create the total person. Likewise, in education, the arts must be integrated with, not segregated from, the other disciplines. ("Coming to Our Senses" was produced in 1977 by The Arts, Education, and Americans Panel of the Rockefeller Committee and was published by McGraw-Hill.)

Mohrman, Kathryn, editor. *The Forum for Liberal Education*, Washington, D.C.: Association of American Colleges, April 1980.

The status of the creative arts as liberal arts disciplines is explored in this issue of *Forum*. Featured programs include the University of California at Los Angeles, Hiram College, New York University, and John Tyler Community College. In the lead essay, "The Arts on Campus: Winning Through Intimation," A. Richard Turner calls for "collegial guerilla warfare" to help arts gain their proper place in the liberal arts curriculum. The resources differ from entries in this issue. Individual copies are available for $3.25 (prepaid) from *Forum*, 1818 R St., N.W., Washington, D.C. 20009.

Morrison, Jack. *The Rise of the Arts on the American Campus*. Part of a series sponsored by The Carnegie Commission on Higher Education. New York, NY: McGraw-Hill Book Co., 1973.

The study begins by explaining why the arts should be an integral part of higher education, then gives a historical overview of the arts in education, including theatre, dance, film, creative/poetic writing, architecture, visual arts, and music. Morrison reviews the status of the arts in profiles of 17 colleges and universities, and his appendices relate such data as resistance to or support for the rise of the arts on these different campuses. The author's first recommendation states: "A shabby laissez-faire view of all the arts on campus . . . is no longer possible morally, intellectually, or aesthetically."

National Association of Schools of Music and College Music Society. *Music in General Studies. A Survey of National Practice in Higher Education*. Reston, Va.: NASM, 1983.

In 1983 NASM and CMS conducted a survey of music activities offered by colleges and universities for nonmusic majors. This booklet summarizes the 798 responses. Charts cover number and type of institutions offering music appreciation courses, basic theory courses, music history courses, and performance opportunities for nonmusic majors, as well as a breakdown of faculty teaching these courses. For example, the 315 private, four-year college respondents offer 53 courses on jazz. Available for $6 (prepaid) from NASM, 11250 Roger Bacon Drive, #5, Reston, Va 22090.

Rothstein, Edward. "Musical Freedom and Why Dictators Fear It." *New York Times*, August 23, 1981.

Rothstein asserts that music has the power to influence people—to stir their feelings for or against a regime. "All through history music was thought to have connections with the soul and the state," he writes. He notes that Western composers such as Beethoven were long banned in
China, and that the Soviet Union forbid the works of "bourgeois formalists"—those whose music was too abstract—because of the individuality perceived in such works. Rothstein maintains: "There has never been a tyranny that did not take music very seriously, that did not insist that music expresses meanings and that those meanings have effects on society."

Working Group on the Arts in Higher Education. 11250 Roger Bacon Drive, #5, Reston, VA 22090. 703/437-0700.

This is a cooperative project of the National Association of Schools of Music, National Association of Schools of Art and Design, National Association of Schools of Theatre, National Association of Schools of Dance, and the International Council of Fine Arts Deans. Two 1984 papers are of special interest. "Higher Education and the Arts in the United States" provides background on the arts in higher education, noting their contributions to both artists and society. It reports, for example, that art education in the United States differs from European programs by recognizing that all artists benefit from a liberal education. The paper emphasizes the importance of arts education for national cultural achievement and calls for continued higher standards in the education of professional artists to ensure greater literacy in the arts for everyone. Also stressing the importance of basic literacy in the arts disciplines, "Arts Education: Beyond Tradition and Advocacy," details the responsibilities of the higher education community, among other groups, in designing and promoting a literacy-based approach to arts education at the elementary and secondary school levels. Such literacy moves beyond familiarity and appreciation to "learning basic language, grammar, and method as a foundation for future comprehension and work in an arts discipline (for example, painting or acting)."